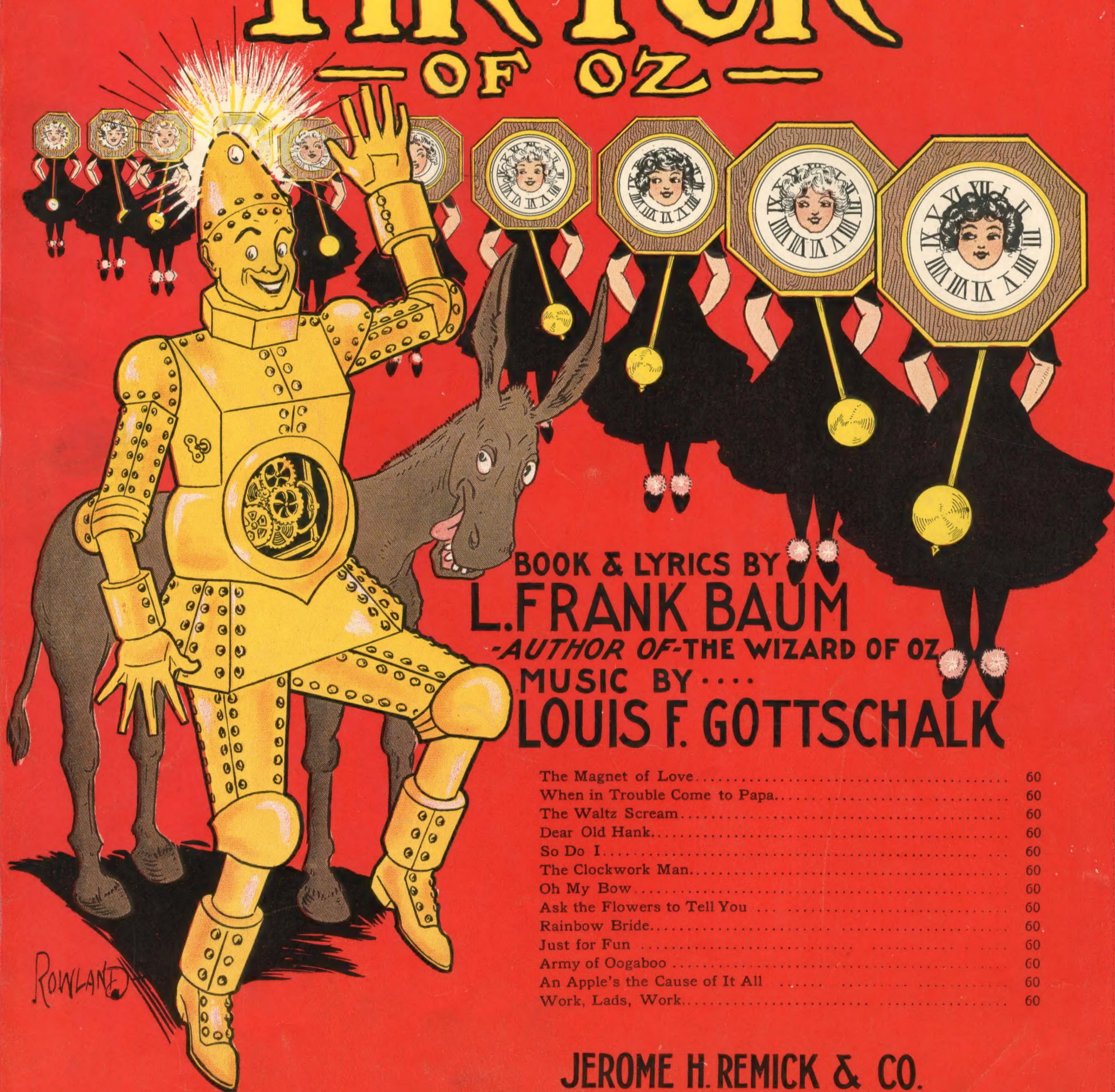


THE ARMY OF OOGABOO

OLIVER MOROSCO'S EXTRAORDINARY PRODUCTION

THE **TIK-TOK** MAN — OF OZ —



BOOK & LYRICS BY
L. FRANK BAUM

-AUTHOR OF THE WIZARD OF OZ-

MUSIC BY.....

LOUIS F. GOTTSCHALK

The Magnet of Love.....	60
When in Trouble Come to Papa.....	60
The Waltz Scream.....	60
Dear Old Hank.....	60
So Do I.....	60
The Clockwork Man.....	60
Oh My Bow.....	60
Ask the Flowers to Tell You	60
Rainbow Bride.....	60
Just for Fun	60
Army of Oogaboo	60
An Apple's the Cause of It All	60
Work, Lads, Work.....	60

JEROME H. REMICK & CO.
NEW YORK DETROIT

"Tik-Tok-Man of Oz"

Performing rights reserved

3

The Army of Oogaboo

Lyric by
L. FRANK BAUM

Queen Ann and Army

Music by
LOUIS F. GOTTSCHALK

Tempo di Marcia

PIANO

ppp

Drum

pp poco a

poco

cresc.

Copyright MCMXIII by JEROME H. REMICK & Co., New York & Detroit

Copyright, Canada, MCMXIII by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co. New York y. Detroit. Depositada conforme a la ley

Piano accompaniment for the first system. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

Piano accompaniment for the second system. The melody continues with similar rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) appears in the third measure.

Piano accompaniment for the third system. The music builds in intensity, with a dynamic marking of *ff* (fortissimo) in the fourth measure. The right hand includes some grace notes.

Piano accompaniment for the fourth system. The music concludes with a final chord. A dynamic marking of *ff* is present at the start of the system.

QUEEN ANN

Vocal line for Queen Ann and piano accompaniment for the fifth system. The vocal melody is in 2/4 time with a key signature of one sharp. The lyrics are: "I'm the Queen of Oo - ga - boo And this here is my ar - my; Blood's a dread - ful thing to see And so we nev - er shed it;". The piano accompaniment consists of a simple bass line with eighth notes, marked with *mf*.

I'll con-fide a fact to you, No en - e - my can harm me.
Not a man would hurt a flea, It's great-ly to our cred - it.

QUEEN ANN
We can con - quer an - y land!
Yet we are so fierce and grand,

ARMY
Hip! Hip!
Hip! Hip!

We can fight to beat the band!
None a - gainst our might can stand!

Hip! Hip!
Hip! Hip!

mf

Foe - man see us,
When ad - vanc - ing,

Hip! hip! hip! hip!
Hip! hip! hip! hip!

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Foe - man see us, When ad - vanc - ing,'. Below the vocal line, there are two staves of piano accompaniment. The first two staves of the piano part are marked with 'Hip! hip! hip! hip!' and 'Hip! hip! hip! hip!' respectively. The piano part consists of a series of eighth and sixteenth notes, with some chords and rests.

quick - ly flee us, Ev' - ry one would like to be us,
weap - ons glanc - ing, We're a sight that's most en - tranc - ing,

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line has the lyrics 'quick - ly flee us, Ev' - ry one would like to be us, weap - ons glanc - ing, We're a sight that's most en - tranc - ing,'. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth and sixteenth notes and chords.

We're cour - a - geous through and through And fight for Oo - ga -
U - ni - forms of gor - geous hue The pride of Oo - ga -

The third system of the musical score concludes the page. The vocal line has the lyrics 'We're cour - a - geous through and through And fight for Oo - ga - U - ni - forms of gor - geous hue The pride of Oo - ga -'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

QUEEN ANN

boo, for Oo - ga - boo!
 boo, of Oo - ga - boo!

TENOR

Oo-ga-boo! Oo-ga-boo! For Oo-ga - boo!
 Oo-ga-boo! Oo-ga-boo! Of Oo-ga - boo!

BASS

ARMY

mf *f ppp*

rit. *ppp* *sfz*

For Oo-ga - boo! _____ We are the
 Of Oo-ga - boo! _____

sfz

For Oo-ga - boo! _____ We are the
 Of Oo-ga - boo! _____

molto cresc. sfz

For Oo-ga - boo!
 Of Oo-ga - boo!

rit.

ppp *sfz* *f meno mosso*

gva...

ar - my of Oo - ga - boo, We are the ar - my of

ar - my of Oo - ga - boo, oo We are the ar - my of

oo

a tempo

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#). The first vocal line has lyrics 'ar - my of Oo - ga - boo, We are the ar - my of'. The second vocal line has lyrics 'ar - my of Oo - ga - boo, oo We are the ar - my of'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a '7' marking above the first measure and 'a tempo' written below the first measure.

Oo - ga - boo! Pen - nants fly - ing,

Oo - ga - boo! oo Pen - nants fly - ing,

Oo - ga - boo! oo

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#). The first vocal line has lyrics 'Oo - ga - boo! Pen - nants fly - ing,'. The second vocal line has lyrics 'Oo - ga - boo! oo Pen - nants fly - ing,'. The piano part continues the rhythmic pattern from the first system, with a '7' marking above the first measure.

Foes de - fy-ing, Brave un-daunt-ed, bold and true.

Foes de - fy-ing, Brave un-daunt-ed, bold and true. To Oo - ga -

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Foes de - fy-ing, Brave un-daunt-ed, bold and true." for the first line, and "Foes de - fy-ing, Brave un-daunt-ed, bold and true. To Oo - ga -" for the second line. The piano part consists of chords and moving lines in both hands.

For if we fight and run a - way, Then we can fight an -

boo, For if we fight and run a - way, way ——— Then we can fight an -

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "For if we fight and run a - way, Then we can fight an -" for the first line, and "boo, For if we fight and run a - way, way ——— Then we can fight an -" for the second line. The piano part includes more complex chordal textures and melodic lines.

oth - er day, That is why we

oth - er day, day That is why we

The first system of the musical score for 'The Army of Oogaboo' consists of three staves. The top two staves are vocal parts in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal parts have lyrics: 'oth - er day, That is why we' and 'oth - er day, day That is why we'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

al - ways cry, Hur-rah for Oo - ga - boo!

al - ways cry, Hur-rah for Oo - ga - boo! boo! boo!

The second system of the musical score continues the piece. It also consists of three staves: two vocal staves in treble clef and a piano accompaniment in bass clef. The key signature changes to one flat (Bb). The vocal parts have lyrics: 'al - ways cry, Hur-rah for Oo - ga - boo!' and 'al - ways cry, Hur-rah for Oo - ga - boo! boo! boo!'. The piano accompaniment continues with a similar rhythmic pattern, now in the new key.

FILES *p* On the march I be!

GENERALS

COLON. March, march, No ar-my in the

MAJORS

CAPTAINS March, march,

ARMY

u - ni - verse can march as well as he! Halt, halt,

Halt, halt,

Hal - ted now I be,

No ar - my in the u - ni - verse can halt, as

Can halt

p (Accomp)
verypp

poco a poco rit. e dim.

quick as he, as quick as he, can halt as quick, as
as quick as he as quick he, can halt as quick, as

quick, as he, as quick as, he, can halt as quick, as
quick as he, as quick, as he, can halt as quick, as

ppp

FILES *meno mosso*

We are the
quick as he as quick as he! We are the
quick as he, as quick as he!

sfz *f* *meno mosso*

QUEEN ANN

ar - my of Oo - ga - boo, We are the ar - my of

ar - my of Oo - ga - boo, oo ————— We are the ar - my of

a tempo

Oo - ga - boo! Pen - nants fly-ing,

Oo - ga - boo! oo ————— Pen - nants fly-ing,

Foes de - fy - ing, Brave un - daunt - ed, bold and true,

Foes de - fy - ing, Brave un - daunt ed, bold and true, And true, and

The first system of the musical score for 'The Army of Oogaboo' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: 'Foes de - fy - ing, Brave un - daunt - ed, bold and true, Foes de - fy - ing, Brave un - daunt ed, bold and true, And true, and'.

For if we fight and run a - way, Then we can fight an -

true, For if we fight and run a - way, way ——— Then we can fight an -

The second system of the musical score continues the melody and accompaniment. It consists of four staves. The lyrics are: 'For if we fight and run a - way, Then we can fight an - true, For if we fight and run a - way, way ——— Then we can fight an -'. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand.

oth - er day, That is why we

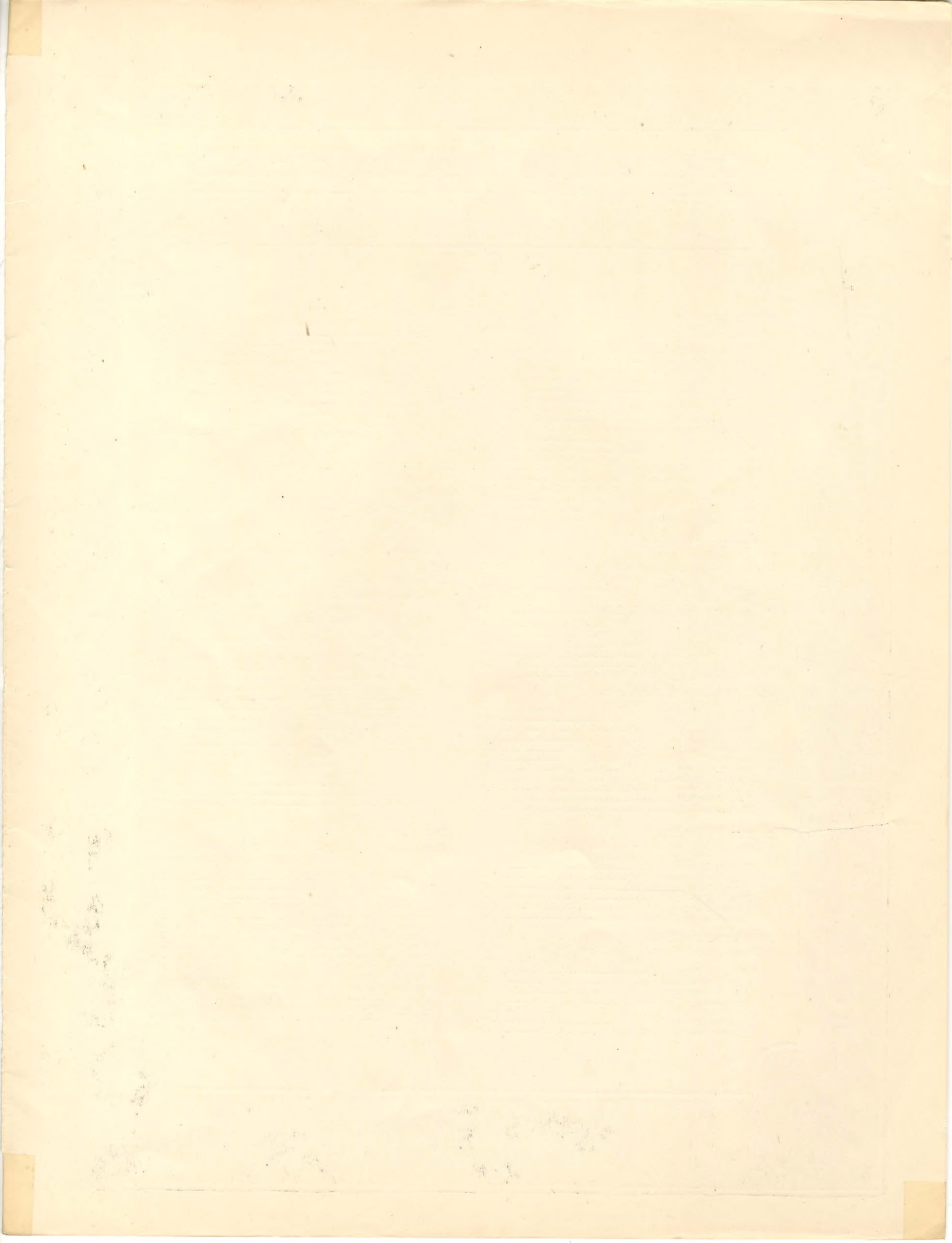
oth - er day, day That is why we

The first system of the musical score for 'The Army of Oogaboo' consists of three staves. The top two staves are vocal parts in G major (one sharp). The top staff has lyrics 'oth - er day, That is why we' and the second staff has 'oth - er day, day That is why we'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

al - ways cry; Hur-rah for Oo-ga - boo!

al - ways cry; Hur-rah for Oo-ga - boo! boo! boo!

The second system of the musical score continues the vocal and piano parts. The top two staves have lyrics 'al - ways cry; Hur-rah for Oo-ga - boo!' and 'al - ways cry; Hur-rah for Oo-ga - boo! boo! boo!'. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line.



OPERATIC NUMBERS

THE CHOCOLATE SOLDIER

Words by Stanislaus Stange

Music by Oscar Straus

My Hero (aria) .....	.60
My Hero (song) .....	.60
The Chocolate Soldier .....	.60
The Letter Song .....	.60
That Would Be Lovely .....	.60
Sympathy .....	.60
What Can We Do Without A Man .....	.60
Tirala's (romance) .....	.60
Never Was There Such A Lover .....	.60
Falling In Love .....	.60
The Chocolate Soldier (duet) .....	.60
The Letter Song (duet) .....	.60
That Would Be Lovely (duet) .....	.60
Sympathy (duet) .....	.60
Selections	1.00
Waltzes .....	.75
March .....	.60
Complete Vocal Score	2.00

COUNTESS COQUETTE

Adapted from the French of Marcel Janvier

Lyrics by Melville Alexander. Music by Anatol Friedland.

Spring Time .....	.60
The Picture of Real Life .....	.60
On Parade .....	.60
And it Rained, Rained, Rained .....	.60
Do Not Wed At All .....	.60
Wonderful Land of Romance .....	.60
Oh Pity Poor Old Solomon .....	.60
The Parisian Flip .....	.60
Let's Be Happy .....	.60
Hello Cupid, Send Me a Fellow .....	.60

ALMA, WHERE DO YOU LIVE

Alma .....	.60
Boo Hoo .....	.60
Nevermore .....	.60
Sail Home .....	.60
Love Me .....	.60
Don't Let The Girlies Get You .....	.60
Childhood Days .....	.60
Kiss Me, my Love .....	.60
Alma Waltzes .....	.60
Alma Selections	1.00
Score	1.50

IN THE BARRACKS

Book by Cecil de Mille Lyrics by Grant Stewart
Music by Robert Hood Bowers.

I Am a Man of Rank .....	.50
One of my Own Hussars .....	.50
Love is the Leaven .....	.50
The Call to Arms .....	.50
Farewell to the Flag .....	.50
His Majesty's Own Hussar .....	.50

AUCTION PINOCHLE

Book by Paul Herve,

Music by Jean Briquet &
Adolf Philipp

Nur die Figur .....	.60
Die Blonde Louise .....	.60
Das Zuckersusse Madel .....	.60
Son Bischen Tra-la-la .....	.60
Im Weichen Nest .....	.60
Auction Pinochle Lied .....	.60
Nurnen Ganz Kleinen Mann .....	.60

FROM BROADWAY TO PARIS

(Gertrude Hoffman)

Bird of Paradise .....	.60
The Love Land Express .....	.60
Hello Cupid, Send Me a Fellow .....	.60
The Gertrude Hoffman Glide .....	.60
Come To Me Chimpanzee .....	.60
Paree Is a Branch of Broadway .....	.60
The Eye That Never Sleeps .....	.60
The Girl From Home Sweet Home .....	.60
Moulin Rouge Roulette .....	.60
Gertrude Hoffman March .....	.60
Everybody Loves a Chicken .....	.60

THE ZIEGFELD FOLLIES OF 1912.

Good-Night, Nurse .....	.50
The Broadway Glide .....	.50
Down in Dear Old New Orleans .....	.50
Dingle, Dingle, Dingle .....	.50
Borrow From Me .....	.50
Blackberrin' Days .....	.50
You're on the Right Road .....	.50
You're a Great, Big, Blue-Eyed Baby Boy .....	.50

LITTLE BOY BLUE

Book and Lyrics by Rudolf Schantzer and Carl Lindau

Music by Henri Bereny

Additional Lyrics by Grant Stewart

Sandy McDougal .....	.60
Two Cockatoos .....	.60
Angus, Gordon, Donald, Douglas, Ewart, John McKee .....	.60
The Crystal Ball .....	.60
Love Never Dies .....	.60
Oliver .....	.60
Kiss Me, Dearest, Kiss Me, Do .....	.60
Flirt .....	.60
In The Heart Of The Golden Wine .....	.60
You're Very Like Your Sister, Dear .....	.60
When the Mists of Night .....	.60
Medley Scotch Songs .....	.60
Aeroplane Duet .....	.60
Detective .....	.60
Waltzes .....	.75
Selection	1.00
Vocal Score	2.00

THE RED ROSE

Book and Lyrics by Harry B. Smith and Robert B. Smith

Music by Robert Hood Bowers

Come Along, Ma Cherie .....	.60
The Land Of The Free .....	.60
If You Can't Sing, Dance .....	.60
I'd Like To Go On A Honeymoon With You .....	.60
Queen Of Vanity Fair .....	.60
Hammock Song "Then You Swing, Swing" .....	.60
Waltz Duet, "I'm All Thine" .....	.60
Buy, Buy Baby .....	.60
You Can Go As Far As You Like With Me .....	.60
Students' Glide "Turkey Wing" .....	.60
Men, Men, Men .....	.60
Confetti March .....	.60
Waltz .....	.60
Piano Selection	1.00
Full Vocal Score	Net 2.00

PUBLISHED BY
JEROME H REMICK & CO
NEW-YORK DETROIT